

# BYZANTINE ORNAMENT.

geometric design) is still the same. The pavements of the Romanesque churches in Italy are rich in examples of this class; the tradition of which was handed down from the Augustan age of Rome; a good idea of the nature of this ornament is given in Nos. 19, 21, 36, 37, and 38.

Local styles, on the system of marble inlay, existed in several parts of Italy during the Romanesque period, which bear little relation either to Roman or Byzantine models. Such is No. 20, from San Vitale, Ravenna; such are the pavements of the Baptistery and San Miniato, Florence, of the eleventh, twelfth, and thirteenth centuries; in these the effect is produced by black and white marble only; with these exceptions, and those produced by Moresque influence in the South of Italy, the principles both of the glass and marble inlay ornament are to be found in ancient Roman inlay, in every province under Roman sway, and especially is it remarkable in the various mosaics found at Pompeii, of which striking examples are given in Plate XXV.

Important as we perceive the influence of Byzantine Art to have been in Europe, from the sixth to the eleventh century, and still later, there is no people whom it affected more than the great and spreading Arab race, who propagated the creed of Mahomet, conquered the finest countries of the East, and finally obtained a footing even in Europe. In the earlier buildings executed by them at Cairo, Alexandria, Jerusalem, Cordova, and Sicily, the influence of the Byzantine style is very strongly marked. The traditions of the Byzantine school affected more or less all the adjacent countries; in Greece they remained almost unchanged to a very late period, and they have served, in a great degree, as the basis to all decorative art in the East and in Eastern Europe.

J. B. WARING.

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\*\* For more information on this subject, see "Handbook" to Byzantine and Romanesque Court at Sydenham.—  
WYATT and WARING.

## BOOKS REFERRED TO FOR ILLUSTRATIONS.

SALZENBERG. *Alt Christliche Baudenkmale von Constantinopel.*  
FLANDIN ET COSTE. *Voyage en Perse.*  
TEXIER. *Description de l'Arménie, Perse, &c.*  
HEIDELOFF. *Die Ornamentik des Mittelalters.*  
KREUTZ. *La Basilica di San Marco.*  
GAILHABAUD. *L'Architecture et les Arts qui en dependent.*  
DU SOMMERARD. *Les Arts du Moyen Age.*

BARRAS ET LUYNES (DUC DE). *Recherches sur les Monuments des Normands en Sicile.*  
CHAMPOLLION FIGEAC. *Paleographie Universelle.*  
WILLEMIN. *Monuments Français inédits.*  
HESSEMER. *Arabische und alt Italiänische Bau Verzierungen.*  
DIGBY WYATT. *Geometrical Mosaics of the Middle Ages.*  
WARING AND MACQUOID. *Architectural Arts in Italy and Spain.*  
WARING. *Architectural Studies at Burgos and its Neighbourhood.*